scene in " Romeo and Juliet " and the exterior of Aufidius's house in " Coriolanus."

We never had electricity installed at the Lyceum until Daly took the theatre. When I saw the effect on the faces of the electric footlights, I entreated Henry to have the gas restored, and he did. \Ve used gas footlights and gas limes there until we left the theatre for good in 1902.

To this I attribute much of the beauty of oar lighting. I say " our " because this was a branch of Henry's work in which I was always his chief helper. Until electricity has been greatly improved and developed, it can never be to the stage what gas was. The thick softness of gaslight, with the lovely specks and motes in it, so like *natural* light, gave illusion to many a scene which is now revealed in all its naked trashiness by electricity.

The artificial is alway noticed and recognised as art by the superficial critic. I think this is what made some people think Irving was at his best in such parts as Louis XI., Dubosc, and Richard III. He could have played Louis XI. three times a day " on his head," as the saying is. In "The Lyons Mail," Dubosc the wicked man was easy enough—strange that the unprofessional looker-on always admires the actor's art when it is employed on easy things !—but Lesurques, the *good* man in the same play (" The Lyons Mail"), was difficult. Any actor, skilful in the tricks of the business, can play the drunkard ; but to play a good man sincerely, as he did here, to show that

double thing, the look of guilt which an innocent man wears when accused of crime, requires great acting, for *' *the look* '* is the outward and visible sign of the inward and spiritual emotion—and this delicate emotion can only be perfectly expressed when the actor's heart and mind and soul and skin are in absolute accord,

In dual parts Irving depended little on make-up. Make-